

# WOMAN'S VARIED INTERESTS

## CHURCH WEDDING COSTUMING

A Vivid Color Flares Out in Gowns of Recent Bridal Attendants, and Makes Processional Effective, Startling Guests Into Attention.

TO MAKE a wedding procession really effective its tone scheme must include some vivid color. One of these colors is the yellow of the Lady Illington rose. Its flare strongly appeals to most modern girls, and seems especially to fascinate those brides-elect who have been seeking for a color likely to startle the witnesses invited to the church ceremony.

They certainly provide that shock when their bridesmaids pace down the aisle looking like a bright yellow stream moving slowly in harmony with the wedding march.

Taffeta soule is the ideal material for bridesmaids' frocks, because it lends itself to the picturesque effect which is never more desirable than at a church wedding. For, when the entire scene is pleasing, the attention is distracted from the faces and figures of the attendant maids.

### Yellow is Booming.

None save the most wilful of plain girls could fail to look well enough to pass muster when arrayed in one of these taffeta picture frocks for bridesmaids. Put the ordinarily plain girl in that newest of combinations, the orange and hydrangea blue frock, and a tip-tilted Watteau hat massed with flowers, and give her a be-ribboned and be-flowered crook. If she then fails to look picturesque abandon her to her fate as a hopeless proposition.

### Rose Colors Striking.

Two or three vivid tones of pink or blue are more novel than is the familiar pompadour combination. Radiance rose in taffeta and tulle is particularly striking against the dark interior finishings of the church, and "fireflame" rose, that amazing coral and yellow blending, is a horticultural production which affords the modern bride a chance to make a stir. Lily-of-the-valley green—youthful, fresh and dewy—is exquisite with pure white, and if a touch of the Aaron Ward rose's yellow can be introduced so much the better.

Bridesmaids costumed in green and white and carrying baskets of Aaron Ward roses may be depended upon to make a stretch of coloring not readily to be forgotten. All colorfulness belongs to the bridesmaids. The maid of honor, coming next to the personage of the hour (the bridegroom is merely an accessory), is a shade less picturesquely garbed than are the other girls.

She is weighted with the importance of caring for the bride's bouquet and train while at the altar, and advertises that importance by having her frock in the keynote of the color scheme of the wedding and her hat in a deeper tone or in black.

### Bride in Old Lace.

The bride's costume is as dignified as the occasion is serious. From shoulder to feet the gown is an unbroken line of finest old lace—if the bride has ancestors—or of tulle and chiffon or crepe de chine if she has not inherited any lace.

Russian brides have furnished New World brides with an idea for veil arrangement, and if the American bride has an oval face the stately Russian headress of wired lace vastly becomes it. Otherwise she accepts the Dutch or the frill cap. Or she lets the lengths of lace or of lace-bordered Brussels net foam from under a wreath of roses of white spring flowers.

If the wedding is to be a real success, not only the gowns of the wedding attendants but also those of the guests themselves must be attractive if not elaborate. More or less tailored suits are always good style, and three recently admired are illustrated on this page.

### Costumes of Guests.

The one to the left would be attractive, with the coat and overskirt of plain dark brown tulle and with the waistcoat and underskirt of the same brown, striped in old ruby red.

The coat, short, little and tight-fitting, bears close resemblance to the "jackets" worn by small boys during the last century. It may possibly have been derived from that very source, just as Paul Poiret's "Costume Nothing" had its origin in the costumes worn by small boys under the reign of Napoleon. However, the coat illustrated is a strictly modern adaptation.

The waistcoat, which hangs away below the coat, carries out the same line across the back, but is sharply sloped, showing the gathered skirt in front. The underskirt, to match, is perfectly straight, finished by a deep straight hem or, if the material is made up crosswise, by the selvege of the material.

### Overskirt Gathered Full.

The overskirt is gathered fully across the front, but is perfectly plain everywhere else. The coat collar is a standing one, not fitting close around the throat, however, but cut away from it, for summer comfort.

With this tailored costume is worn a brown Milan straw hat, close-fitting, with two high crossed wings rising in front.

### Needlecord Suit.

The second costume shows Directoire influence and has a Paquin collar, very broad, standing away from the nape of the neck behind. This costume might be made of deep Persian blue needlecord, which is a weave similar to faille, but with the cord running lengthwise through the material instead of across it. The collar and cuffs should be of heavy white linen or white pique. For that matter, a wide striped Persian blue-and-white linen would give the costume a decided look of Paquin.

The coat, shorter in front, flares toward the back. The coat proper is cut off at the waistline behind, with a drooping belt falling below it and a fully gathered very long coat tail underneath.

The hat worn is a close French model of white hemp, faced in black velvet, with black feather fronds accentuating the rising line behind. The third hat is of black hemp, simply finished, with a black cock feather rosette.

"Unripe Apple" Green Taffeta Gown. The costume to the left is of "unripe apple" green taffeta, with a white tulle blouse, showing in a panel in front. The entire costume is unrelieved by any contrasting material, having its only finish in a wide crushed Roman-striped belt of corded silk. The skirt has two gathered overskirts, the deeper of which does not reach the knees. The blouse is a very full model of Monk derivation, gathered into a standing collar and into shallow turned-back cuffs.

Do not criticize the collar of this costume because it fails to fit the back of the neck. If its tossed-on-land-anywhere look offends you do not pluck off the dainty accessory. Rather contemplate its front effect. Your complacency will speedily be restored. Paquin is responsible for the "Gladstone," a vast and widely turned down collar, which makes no pretence of fitting the neck and, indeed, seems to dread contact with it. But it is ultra smart on the dark toned taffeta costume. There must be a liberal supply of these collars in fine white linen, as they wilt as speedily as do those in organdie. They should not be worn more than once between laundings.

### The Monk Collar.

The Capuchin collar, while not akin to the Gladstone, has the same careless habit of ignoring the nape of the neck. Instead, however, of holding itself aloof from the neck the Capuchin sags over the back just as it does on a monk's cassock. But no churchman ever wore neckwear as frivolous as the feminine expression of the collar-hood affair in sheerest organdie edged with a narrow box-pleated frill in matching material.

Difficult to launder is this frill, but if a prohibitive price is charged for doing it up one can economize by having a Capuchin to match the taffeta frock and let a transparent white guimpe come between it and the throat.

Another expression of the white collar stands very high at the neck's back, slightly turns over at the sides and then vanishes. This sudden disappearance in front of a rather prominently large collar is startling. It simply tucks itself away under the taffeta neck. A conspicuous turnover, however, has the courtesy to taper off into little points two and a half inches wide at the back and mere threadlike Van Dycks across the shoulders.

Obviously these collars leave quite an expanse under the chin to be bridged by a band of ribbon which repeats the shade of the taffeta costume, though it need not do so. That is entirely a matter of individual taste.

The supplementary ribbon of a scalloped edged collar on the very sharply pointed front of a blue silk frock makes what seems to be the sole possible break between the chin and the V of the bodice. At times the ribbon goes entirely about the throat, because, while some collars barely meet under the chin, at the back they stand far away from the neck.

The original Premet collar in heavy Venetian lace is so wide at the back that it spans the shoulders. In front it runs across the chest on one side and points straight downward on the opposite side, making an irregular square-necked effect, which is as much trimming as any daytime silk frock needs, because here again the ribbon throat band breaks an expanse of bare neck.

THREE LIGHT CLOTH COSTUMES WITH DISTINCTIVE HATS, SUITABLE FOR WEAR AT A WEDDING.



## A Spring Luncheon

With a Flower Motif in Table Decoration. Serve Dainty Foods.

WITH the florists' shops and gardens abloom with spring flowers, the hostess will find that these fragrant blossoms may be had by the country hostess for the picking.

Plan for Capricious Appetites. In planning the menu have as many of the springtime delicacies as possible, and as the sultry spring days are likely to make the appetite of one's guests capricious, light viands, accompanied by fresh vegetables, a crisp, cold salad, fruit and an iced drink, will probably appeal to them far more than an array of elaborate hot dishes.

Menu for Spring Luncheon.

Strawberry Cocktail. Jellied Chicken Bouillon. Fried Bread. Radishes. Stuffed Olives. Salted Nuts. Broiled Sweetbreads. Potato Chips. Green Peas. Vegetable Salad in Cucumber Shells. Toasted Crackers. Branded Cherry Cream. Macaroons. Iced Fruit Cup. Coffee.

Extreme simplicity should be the keynote in arranging the table decorations, so that the flowers themselves, grouped either singly with feathery ferns or in harmonious combination with the charming little hand-painted place cards, like the posy designs shown in the illustrations, will stand out in all their dainty detail.

Madeira work, lace or embroidered doilies or a handsome luncheon cloth, with napkins of moderate size to match the other napery, and so folded that when laid at each cover the monogram is on the upper fold, may be used for the table covering.

and filled with flowers to correspond with its central decoration.

Just now the hostess has a wealth of floral material from which to select her decorations. White lilacs with pink roses, sweetpeas in all the pastel shades, hyacinth bells, with fragrant mignonette, daffodils and tulips, are good, seasonable combinations, white later pink clover and field grasses, buttercups and daisies and wild roses and forget-me-nots may be had by the country hostess for the picking.

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juice, a dash of bitters and three tablespoonfuls of whiskey. Sweeten with a scant tablespoonful of sugar, fill up the glass three-quarters full with shaved ice, cover the top with a layer of halved strawberries, dust with powdered sugar and serve immediately.

Jellied Chicken Bouillon. One quart of clear chicken stock will be required to serve six or seven guests. Strain the clear stock through several thicknesses of cheesecloth,

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until firm and smooth and repack either in individual flower moulds or

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the small fancy ice cases which may be purchased from a caterer.

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Vegetable Salad in Cucumber Shells. Peel the cucumbers, cut into halves and boil in salted water until they are tender but still retain their shape. Allow them to become chilled directly on the ice, and with a sharp pointed spoon remove a portion of the pulp from the centre of each. Have in readiness cooked asparagus tips, diced tomato, chopped green peppers and cooked string beans; season the vegetables lightly with salt and pepper, blend with a mayonnaise dressing and fill into the halved cucumbers. Lay each in a nest of crisp, white lettuce leaves, mask with a little of the dressing and garnish with sliced stuffed olives and capers.

Pulled Bread. This delicacy is so simple and at the same time so healthful and delicious that it should appear frequently upon the home table as well as on more formal occasions. Select a fresh loaf of baker's bread and pull it apart with a silver fork into irregular and small pieces. Lay these on a baking sheet, so that they will not touch, and crisp and brown slightly in a very moderate oven. Serve piled on a doily covered of plate or sandwich tray.

## Do You Know?

That the defects of a rounded back can be disguised by means of a long cape collar of sheer dainty net lace, cut in oval or square shape, dropping from the shoulder to about four inches below the belt?

Lime is a color very apropos for spring and summer, unusual on leg-horn hats. It harmonizes with tinted flowers.

As many of the articles on this page will be continued from day to day, The Tribune, for the convenience of those who may wish to preserve the pages, has had made an original and unusual binder. This binder holds sixty single newspaper pages, and will be sold at cost, thirty cents postage prepaid.

Note.—On receipt of a self-addressed stamped envelope The Tribune will furnish the names and addresses of the shops from which the articles described on this page are taken.

## Your Last Invitation

THE TIME in which you can enter the Game of Quiz and share in The Tribune's distribution of \$7,150 cash is growing short. Begin to-day in the Ben Franklin Quiz, and win big money. Details on page 2.